

CINEMATHEQUE

19SPRING99





# 38TH SEASON

## from the director's chair

Greetings members and friends of the Cinematheque. Before the San Francisco Cinematheque takes our usual summer hiatus (from July through September), plans are underway to move ahead with several projects important to our past and future: we have been awarded initial funding for an extensive history of Bay Area Experimental Film and Video (co-produced with the Pacific Film Archive), a project which has been in the planning stages since 1993, and which will include a large scale series, and a catalogue; an issue of *Cinematograph* chronicling the history of the San Francisco Cinematheque

## news from 'home'

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work by local, national and international makers, as well as a number of San Francisco premieres, the series highlights daring and provocative work where the personal and the political, form and message, are inseparably joined. The Cinematheque is honored to have **Anita Chang, Tarik Elhaik and Khalil Benkirane, Cristina Ibarra, Ivan Jaigirdar, Karl Knapper, Celine Salazar Parreñas, Michella Rivera-Gravage and Adriana Rosas-Walsh** working with us this spring, and we hope you will attend several of these mind-and eye-opening shows. There will be receptions on Sun May 9 and Sat June 26, and many of the artists will also be present.

On Thursdays in May and early June we will be showcasing mainly **local work** with all **in-person screenings**. We'll screen work by: Ray Rea,

Machiko Saito and New York City-based Diane Bonder; Konrad Steiner; Steve Polta and Luis Recoder; as well as premieres of brand new video essays by Chip Lord and Gustavo Vazquez and Guillermo Gomez-Peña. This is your chance to see challenging work and have your questions answered in one shot!

### Thank You(s)

As always, we want to thank the volunteers and interns currently working with us: David Conner, John Mrozik, Maja Manojlovic and Terry Mesbah have been working on current and past program notes. Todd Rising now manages the Sunday night box office and helps out in the office as well. Jamie Peterson has been making and distributing flyers and helping organize our offices and files as have Travis Leland and Te-Shun Tseng, while Abe King is developing an improved film logging and shipping system. Christine Metropoulos has taken on the task of reorganizing our library before she flies off to New York, and just recently Pia Guerrero signed on to assist us in developing and maintaining our web page.

**the World** will feature screenings and photo exhibits around the city, and the Cinematheque will host van der Keuken twice, on April 18 and 29, with screenings of some of his most politically and aesthetically provocative films. Then on May 2 at the Kabuki, we co-present **Time Lapses**, our annual program of recent experimental film at the Festival, which includes recent films by Stan Brakhage, Guy Sherwin, Jim Jennings and local makers and Shuo-wen Hsiao and Luis Recoder.

On May 8 we will begin the long-awaited **Eyes Wide Open: New Curatorial Perspectives**, a series of eight programs conceived and produced by emerging local curators. Funded by grants from the Cultural Equity Grants Program and the LEF Foundation, the screenings will take place on a weekly basis on Saturdays or Sundays in May and June. From Latina personal docs to radical Lebanese videos to South Asian re-visions, from fitting in (or out) to the color of sex to notions of home, these eight wide-ranging programs will showcase an exciting panoply of recent film and video. Featuring

historical work as well as guest-curated programs, highlighted by Radical Re-Presentation: Women, Surrealism and Film series, co-curated by Whitney Chadwick, Sandra Davis and Steve Anker, and evenings curated by Marina McDougall, Steve Polta, Gary Brewer, Charles Boone and Joel Shepard of Yerba Buena Gardens Center for the Arts.

Steve Anker  
Director

since its first incarnation in the early sixties, including an extensive series of oral histories; and the first major re-vamping of our financial system and offices in nearly fifteen years. Though the final calendar in our 1998-99 season is slightly reduced, the Cinematheque staff will still be around to assist you in answering questions.

Last calendar we had an unprecedented number of in-person appearances by film and video artists from all over the country and abroad. These radical cinematic innovators included Sadie Benning, Anne Robertson, Zoe Beloff, Mark LaPore, Willie Varela, Martin Arnold, and Peggy Ahwesh. There were also appearances by notable local artists, including, Claire Bain, Anne McGuire, Janis Crystal Lipzin, Ernie Gehr and Paul Kos. In addition, we also featured several evenings of

# won't you join us?

We need YOU to become a part of US.

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For more information, call our office at +1) 415.558.8129

## Membership Categories and Benefits

\$15	Student/artist/low income	Half-price admission to all shows for one year
\$25	Individual	Half-price admission to all shows for one year
\$50	Family	Two half-price admissions to all shows for one year
\$100	Contributor	Two free admissions to all shows for one year
\$150	Sponsor	Two free admissions to all shows + Cinematheque publication

## Volunteer Wish List

Thanks are also due for an extremely welcome donation of a scanner from Glen Randle Design. This will enable us to produce better and more in-house flyers to get the word out about our programs. Thank you!

### Help!

Yes, we can always use more volunteers and interns, and we'll be needing lots of you come September. We do give course credit for internships. If you're too busy to volunteer regularly but need to work off some Project 20 hours, you can do so at the Cinematheque! **Just call 558-8129.**

Our **wish list** is getting shorter and shorter...but we still desperately need a zip drive, a second Power Mac 7100, and a heavy duty xerox machine. Let us know if you have any of these uselessly hanging around! Your donations are, of course, tax deductible. We always need film books for our library and food and beverage donations for our receptions as well.

Thanks to all of you who support us and the work we present – whether by coming to shows, volunteering, or becoming members or donors. We appreciate all and every one of you!

Irina Leimbacher  
Artistic Co-Director

Yes, our calendar is on the Web, as part of FLICKER, the World Wide Web site for info about avant-garde film and video. Go to: **<http://www.sirius.com/~sstark>** and have fun surfing through all kinds of information about experimental film and its makers. Or access the Cinematheque calendar directly by going to: **<http://www.sirius.com/~sstark/org/ctek/ctek.html>**

## Publications

**Cinematograph 6: Big As Life: An American History of 8mm Film** (\$15) Edited by Albert Kilchesty and co-produced with The Museum of Modern Art to accompany the 50 program exhibition series **Big As Life: An American History of 8mm Film**. Includes original essays by Jytte Jensen, Steve Anker, Albert Kilchesty, Fred Camper, Peggy Ahwesh, Nina Fonoroff, Kathy Geritz, Ross Lipman, Donna Cameron, Willie Varela, over two dozen filmmaker interviews, 125 filmographies, historical writings, stills and more. Available at screenings and at our office.

We cannot take credit card orders, but will be happy to send you **Big As Life** for a check of \$15 + \$3 postage.

### Program Note Booklet 1997

Finally! Read up on all those great Cinematheque shows that you missed and find out about esoteric films, videos and their makers. Our long awaited compilation of the Cinematheque's 1997 Program Notes is now available and can be ordered from our office for \$12 + shipping. The 1998 Booklet should be available as of mid July.

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Steve Anker

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Terri Mesbah  
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Todd Rising  
Te-Shun Tseng

Design: Boon



SAN FRANCISCO

# CINEMATHEQUE

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## HIGHLIGHTS

ONE EYE AT THE CAMERA, THE OTHER ON THE WORLD

### TIME LAPSES

#### EYES WIDE OPEN: NEW CURATORIAL PERSPECTIVES

8 PROGRAMS CONCEIVED AND PRODUCED  
BY EMERGING CURATORS

RE-FRAMING LEBANON: FOUR RADICAL VISUAL ACTS

HOMEGIRL VISIONS

THE SEX OF BODIES IN COLOR:

EXPERIMENTAL NARRATIVES BY FIRST WORLD WOMEN OF COLOR  
FITTING IN

IDENTITY CRISES: CRITICAL RE-VISIONS FROM THE INDIAN DIASPORA

CONSTELLATION OF HOME

MI CINEMA, UN VOZ POETICA

PASSION ON THE EDGE

#### LOCAL MAKERS IN PERSON

LUIS RECODER, SHUO-WEN HSIAO, RAY REA, MACHIKO SAITO,  
CHIP LORD, GUSTAVO VAZQUEZ, STEVE POLTA, KONRAD STEINER,  
ANITA CHANG, AND MORE. . .

## SPRING 99 At a Glance

### april

**18** van der Keuken: Living Spaces (Program 1)

**29** van der Keuken: Uneasy Essays (Program 2)

### may

**02** Time Lapses (AMC Kabuki Theater)

**08** Eyes Wide Open (Program 1)  
Re-Framing Lebanon

**09** Eyes Wide Open (Program 2)  
Homegirl Visions

**13** Love, Language and Violence

**20** Y2K Prophecies (SFAL)

**22** Eyes Wide Open (Program 3)  
The Sex of Bodies in Color

**25** Big As Life: 8mm films (PFA)

**27** Alternative Entertainment

**29** Eyes Wide Open (Program 4)  
Fitting In

### june

**03** Concrete Surfaces/Dematerializing Practices

**05** Eyes Wide Open (Program 5)  
Identity Crises

**12** Eyes Wide Open (Program 6)  
Constellation of Home

**19** Eyes Wide Open (Program 7)  
Mi Cinema, Un Voz Poetica

**26** Eyes Wide Open (Program 8)  
Passion on the Edge

please see other side for times and locations





# 1999 SPRING

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Shashwati Talukder: My Life As A Poster, June 5

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Konrad Steiner: May 27

June

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CINEMATHEQUE

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San Francisco, CA



SPECIAL SERIES  
**April 18/29**  
SF Art Institute, Yerba Buena Center for the Arts

**One Eye At The Camera, The Other On The World**

**Johan van der Keuken In Person**  
Dutch film essayist and photographer Johan van der Keuken is in town to accept the San Francisco International Film Festival's 1999 Golden Gate Persistence of Vision Award, and the Cinematheque joins the Film Festival, the Pacific Film Archive and the Robert Koch Gallery in co-presenting **One Eye at the Camera, the Other on the World**, which includes two exhibits of photographs and several screenings of films from his substantial and varied body of work. On April 18th the Cinematheque hosts van der Keuken at the SF Art Institute with *Living Spaces* and on April 29th he will be present at the Center for the Arts for *Uneasy Essays*. (NB: The Cinematheque's programs will *not* be repeated at other venues.) Van der Keuken will receive his award at a screening of *Brass Unbound* at the Film Festival on April 30.

PROGRAM ONE  
**Sunday April 19 7:30pm \***  
San Francisco Art Institute

**Van Der Keuken 1: Living Spaces**

*Four Walls, The Mask, Sarajevo Film Festival*  
**Johan van der Keuken In Person**  
The relationship between individual lives and the social, physical, and geo-political spaces in which they unfold is a major theme in much of van der Keuken's work. Spanning almost 30 years, the three stylistically diverse pieces in tonight's program each explore an aspect of this relationship – in Amsterdam in the 60s, Paris in the 80s, and Sarajevo in the 90s. *Four Walls* (1965) is an exquisitely shot and edited exposé of housing conditions in Amsterdam. In the lyrical tradition of Joris Ivens, with beautiful black and white cinematography and few words, the film is a moving testimony to the harsh living conditions of Amsterdam's poor. The hour-long *The Mask* (1989) was commissioned as a bi-centennial portrait of French society, as viewed by an outsider. Van der Keuken looks at Paris through the life of a young homeless man, whose 'mask' becomes a metaphor for the unhealthy lies we, and our societies, create in order to survive. Finally, the short *Sarajevo Film Festival* (1993) looks at how that city's residents manage in the midst of the unpredictable chaos of war.

PROGRAM TWO  
**Thursday April 29 7:30pm \***  
Yerba Buena Center for the Arts

**Van Der Keuken 2: Uneasy Essays**

*Velocity 40-70, The White Castle*  
**Johan van der Keuken In Person**  
Van der Keuken is probably best known for his



essay films which combine socio-political inquiry with a personal search for meaning and a lyrical, avant-garde sensibility. *Velocity 40-70* (1970) is the most experimental of such essays, and it stands out as a provocative and enigmatic exploration of the image's hold on meaning and film's ability to speak about history. Commissioned by the Dutch government as a commemoration of World War II, it uses only images of the present to speak about the past, thus revealing the profound imbrication of the two and creating a powerful visual evocation of oppression. *The White Castle* (1973), part two of his *North-South Triptych*, brings together images shot in Formentera, with its recently developed tourist industry; several factories in Holland; and a poor community in Columbus, Ohio. A critical meditation on the isolation and suffering caused by the "system" and on the lives of some of those whom it casts aside, uses up, or drags into its net, the film eschews verbal explanations, creating instead a powerful poetic and political collage of images and lives.

**Left to Right**  
*The White Castle* by Johan van der Keuken, Apr 29;  
*Premenstrual Spotting* by Machiko Saito, May 13;  
*Flight* by Guy Sherwin, May 2;  
*Crazy of You* by Akram Zaatari, May 8;  
*Paradise of Her Memory* by Maytorena Taylor, May 9;  
*Behold the Asian* by James T. Hong, June 12;  
*Passion Named Clara Lair* by Ivonne Belén, June 19;  
*Badass Supermama* by Etang Iyang, June 26;

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, the San Francisco Art Commission Cultural Equity Fund, The Fleishacker Foundation, The LEF Foundation, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.

SPECIAL LOCATION, TIME, ADMISSION  
**Sunday May 2 9:40pm \***  
AMC Kabuki Theater, Post Street at Fillmore

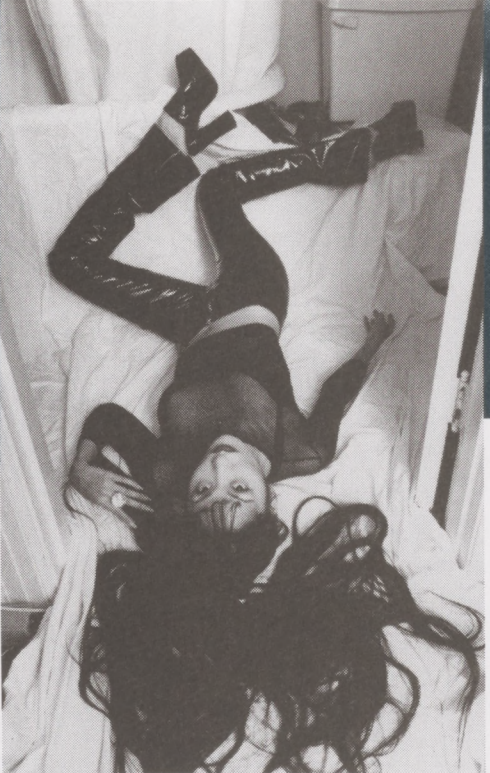
**Time Lapses**

Presented In Conjunction with the San Francisco International Film Festival and Pacific Film Archive  
Curated by S.Anker, K.Geritz and I. Leimbacher  
**Shuo-wen Hsiao and Luis Recoder In Person**  
These contemplative and sensual experimental films are as much about the time of viewing as the viewing of time. In Guy Sherwin's *Flight*, a bird perched in a tree is caught in the image; time halts – and takes off again. Stephanie Barber's *shipfilm* is a narrative of failure and faith of unexpected proportions, while a commuter train in Shuo-wen Hsiao's *Intrude Sanctuary* takes us on a journey of time, light and motion. An elaborate dance of urban lights and reflections becomes a series of visual epiphanies in Jim Jennings' *Painting the Town*, and Stan Brakhage's *Last Hymn to the Night... Novalis* is a lush hand-painted visual feast. Luis Recoder's *Bare Strip* transforms a piece of soft-core film into a reflection on the filmic frame, and an image of a child on a swing leads us through veils of memory in Mary Beth Reed's *Floating Under a Honey Tree*. Finally, James Otis's affectionate and humorous *Family Dinners* condenses 18 years of dinners into 8 minutes, while Robert Breer's *Time Flies* reflects whimsically on aging through live action, drawings and animation.

**Thursday May 13 7:30pm \***  
Yerba Buena Center for the Arts

**Love, Language and Violence: Recent Work by Diane Bonder, Ray Rea, Machiko Saito**

**Diane Bonder, Ray Rea, Machiko Saito In Person**  
New York-based video maker Diane Bonder joins local makers Ray Rea and Machiko Saito for a program of potent personal works which don't hesitate to tread into psychic territories where desire and violence, language and madness, meet and mingle. Bonder's new *The Physics of Love* uses multiple forms of story telling to powerfully evoke the multi-faceted and culturally inscribed violence in mother-daughter relationships. Her earlier *Parolé*, loosely based on a case study of a lesbian who murders her lover, examines the construction of sexuality through the discourses of medicine and psychology. Ray Rea's *Hear* contrasts the noise of psychosis with the authoritarian and silent language of institutionalization, while *Third* is a short narrative exploring the dynamics of power, inertia and flight in a lesbian relationship. Machiko Saito's *Premenstrual Spotting* is a powerful, cathartic piece dealing with her own childhood abuse and its effects, resulting in escapism through fetishes, self-abuse, alcoholism and drag. *Femme TV*, which grew out of her tv show geared to the queer and transgender community, is a visually exciting examination of gender issues, femme and butch identities, and the struggles for personal empowerment through sexual preference, dominance, submission and drag.



SPECIAL LOCATION  
**Thursday May 20 7:30pm \***  
San Francisco Art Institute

**Y2K Prophecies: New Videos by Chip Lord, Gustavo Vazquez and Guillermo Gomez-Peña**

**Premieres! Chip Lord, Gustavo Vazquez and Guillermo Gomez-Peña In Person**  
*Co-Presented by Film Arts Foundation, Reception Following Screening*  
At the very cusp of the new millennium, media artists Chip Lord, Gustavo Vazquez and Guillermo Gomez-Peña have created works which challenge our out-dated twentieth century modes of thought. Chip Lord's *Awakening from the 20th Century* is a provocative video essay exploring issues of virtual space, the public and the private, and the end of the city. Interviews with Homer Flynn, John Sanborn, Rebecca Solnit and others are combined with scenes of Sutro Tower, Critical Mass, and the Dashiell Hammett walking tour to portray an ever-changing, not-yet-obsolete San Francisco. In *The Mojado Invasion (The Second US-Mexico War)*, Gustavo Vazquez and writer/performer Guillermo Gomez-Peña combine wit and wisdom to create a post-millennial and postmodern look at the future of US-Mexican relations. "The nation-state has collapsed. The ex-US of A has fragmented into a myriad of micro-republics loosely controlled by a multi-racial junta and governed by a Chicano prime minister, 'Gran Vato'. Spanglish is the official language. Panicked by the New Borders, Anglo militias are desperately trying to recapture the Old Order. 'The most reverse racist movie in the history of cinema... a great film.' —Rush Limbaugh, Chino Penitentiary" (GV)

SPECIAL DAY AND LOCATION  
**Tuesday May 25 7:30pm**  
Pacific Film Archive

**Big As Life: An American History of 8mm Films**

The Pacific Film Archive and San Francisco Cinematheque continue their monthly series of screenings condensed from the 50 plus program retrospective organized by The Museum of Modern Art Associate Curator Jytte Jensen and Cinematheque Director Steve Anker. In tonight's program, the details of daily life are seen and transformed through movie magic into visually and emotionally charged plays of light. Ellen Gaine's *Fragment* is a rhapsody on water waves. Michael Mideke's three short camera rolls, *Begonia Room, Walk, and Train Ride*, create layered tapestries of movements within created cinematic spaces. *Unconscious London Strata* by Stan Brakhage is a 16mm record of the filmmaker's Super-8mm responses to the dislocation of finding himself on London's streets. Nathaniel Dorsky's *17 Reasons Why* creates a dancing interplay of four 8mm images focusing on street objects and activities. (SA, JJ)

**Thursday May 27 7:30pm \***  
Yerba Buena Center for the Arts

**Alternative Entertainment: Films by Konrad Steiner**

**Konrad Steiner In Person**  
San Francisco-based Konrad Steiner has carved out a unique position for his personal film work over the past fifteen years, combining gentle, direct responses to the sensuality of daily images within witty, conceptually intricate frameworks. Steiner's *19 Scenes Relating to a Trip to Japan* premiered at last October's New York Film Festival; this will the first multiple-projection performance of *19 Scenes* since the film was finished. "What painters and sculptors and writers do, incidentally, is put very small properties indeed into good order, as best they can." —Kurt Vonnegut. "With these films I'm offering miniature alternatives to what you usually seek for entertainment. What I enjoy most is the poetry of montage and the counterpoint of image and sound. The purpose of this work is to please through fresh insight and to provide an experience of immediacy instead of diversion." (KS) Steiner will also show *Lytic Auger, Remains, 5 Movements* and *Floating by Eagle Rock/She is Asleep*.

**Thursday June 3 7:30pm \***  
Yerba Buena Center for the Arts

**Concrete Surfaces/ Dematerializing Practices**

**Luis Recoder and Steve Polta In Person**  
Film is an inherently paradoxical object: formed by both material and the withdrawal of the material. Made from material (it is material), it begins to



dissolve from the moment it is projected. Tonight's program, featuring the work of local filmmakers Steve Polta and Luis A. Recoder, addresses this paradox in which film is forever bound and unbound. If projection is a practice of dematerialization, can this gesture be further mined and appropriated, rather than combated in the usual materialist manner? Working exclusively with found-footage, Recoder strips the referent of its substance to produce (and counter-produce) what he refers to as "barely cinematic objects." Conceiving film as fleeting event rather than descriptive act, Polta skirts the edges of representation through suppression of optic and acoustic clarity, creating suspended and indistinct boundaries between objects and their surrounding spaces. We will screen Recoder's *Bare Strip, Trigger Film, Magenta 1, Paper Print, and Magenta 2* and Polta's *1997A (Arrival), Estuary #1 (Constant Passage), Fluttering, Minnesota Landscape* and others.

**San Francisco Art Institute**  
800 Chestnut Street  
**Yerba Buena Center for the Arts**  
701 Mission Street @Third  
**Pacific Film Archive**  
2625 Durant Avenue, Berkeley

Please call +1) 415.558.8129 for more information. Unless otherwise noted, all shows begin at 7:30pm.

\*Artist/Filmmaker in person  
➤ Special Day/Location

SPECIAL SERIES  
**May 8-June 26**  
San Francisco Art Institute

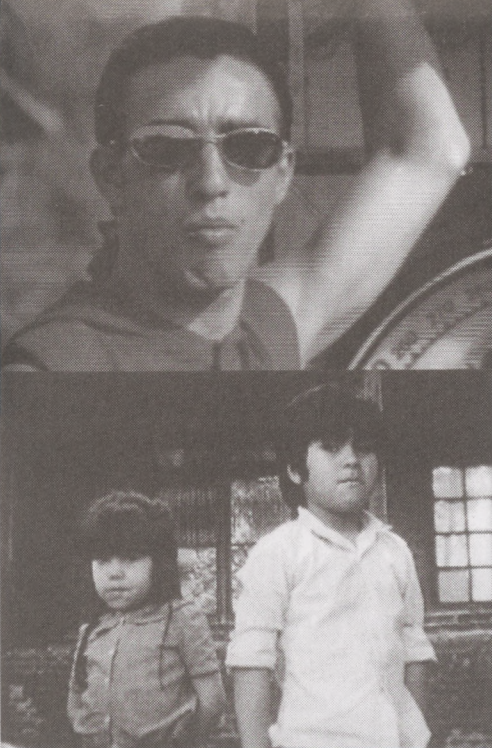
**Eyes Wide Open: New Curatorial Perspectives**

Funded by grants from the Cultural Equity Grants Program and the LEF Foundation, EYES WIDE OPEN: NEW CURATORIAL PERSPECTIVES is a series of eight programs conceived and produced by emerging local curators which will take place on Saturday or Sunday nights in May and June. From Latina personal docs to radical Lebanese videos to South Asian re-visions, from fitting in (or out) to the color of sex to notions of home, these eight wide-ranging programs will showcase an exciting panoply of recent film and video. Featuring work by local, national and international makers, as well as a number of San Francisco premieres, the series highlights daring and provocative work where the personal and the political, the form and the message, are inseparably joined. There will be receptions for the curators and filmmakers on Sunday May 9 and Saturday June 26. Join us for these eye-opening evenings.

PROGRAM ONE  
**Saturday May 8 7:30pm \***  
San Francisco Art Institute

**Re-framing Lebanon: Four Radical Visual Acts**

Curated and Presented by Tarik Elhaik and Khalil Benkirane  
*Co-Presented with the Arab Film Festival*  
**Mahmoud Hojeji In Person**  
Tonight's program features four shorts by Lebanese video makers who examine various facets of a complex contemporary Lebanon. Weaving different modes of re-presentations, these innovative artists are gradually carving a visual/aural space of resistance to hegemonic and official interpretations of culture, social reality, individual experience, and, without a sense of closure, present a different material which probes conventional visual habits. Through a careful look at the shaping of the body, sexual language, songs, fantasies, T.V. and video game stereotypes, Akram Zaatari's polemic *Crazy of You* explores concepts of the "masculine" in the industrial suburbs of Beirut. Mohamed Soueid's *Cinema Fouad* follows the journey of a young Lebanese cross-dresser from soldier to cabaret dancer in an effort to raise funds for her sex change operation. In *The Dead Weight of a Quarrel Hangs*, Walid Raad problematizes the representation of historical evidence through a cautious and multi-layered investigation of the Lebanese civil war. An intriguing parody of performance and video technology, Mahmoud Hojeji's *Beirut-Palermo-Beirut* does not lend itself to easy categorization and establishes an ambiguous relationship between form and content. (TE)



PROGRAM TWO  
**Sunday May 9 7:30pm \***  
San Francisco Art Institute

**Homegirl Visions**

Curated and Presented by Cristina Ibarra  
**All Makers In Person!**  
*Reception Following the Screening*  
*Co-Presented with Galería de la Raza*  
Memory and migration cross paths in this collection of new Latina and Chicana short films and videos. Challenging conventional film forms and English-only hegemony, these "homemakers" rebuild an understanding of homeland through diary, narrative, documentary, and experimental visions of immigration. Homegirls hit the streets to show 'home' as something which is mobile, temporary, and shifting from the realm of the private to the political due to gentrification and the US backlash against immigrants. Witness the struggles and desires of the vendors whom we pass by every day along Mission Street as they talk about their imagined return to their land in Nora Cadena's *Ni Aquí Ni Allá*. Join Yolanda Cruz in her search for an understanding of her three homes: Olympia, Washington, Cieneguilla, and Oaxaca, Mexico in *El Otro Lado*. In Veronica Majano's film, you'll sense *Calle Chula*'s uprooted memory as she tries to recognize her neighborhood, while Jennifer Maytorena Taylor's *Paradise of Her Memory* brings to life a childhood homeland. Marta Tejeada's *0 Danza Azteca* shows the interconnection between indigenous cultures and the immigrant struggle while Consuelo Moreno's *From Cananea to Cardiff* is a family portrait of Mexican settlement in the San Diego area. (CI)

PROGRAM THREE  
**Saturday May 22 7:30pm**  
San Francisco Art Institute

**The Sex of Bodies in Color: Experimental Narratives by First World Women of Color**

Curated and Presented by Celine Salazar Parreñas  
**Dawn Suggs and Anne Keala Kelly Tentatively In Person**  
*Co-Presented with The Women's Center, Stanford University*  
In nine contemporary experimental narrative shorts, women of color filmmakers look at the sex act as a site where racial identities form and transform. What do sex acts have to do with women of color's freedom? In these scenes, sex acts are both public and private, representing bodies and desires not limited to the bedroom or the genitals but as sites and actions that intersect with political pain and pleasure. Screens of sexual subjection include: Dawn Suggs on the slave woman and the white master in both the real and the represented in *Firefly* and *She Left the Script Behind*; Pratibha Parmar on lesbian relations in cyberspace in *Wavelength*; Celine Salazar Parreñas between immigrants in L.A in *Mahal Means Love and Expensive*; Cauleen Smith's black woman filmmaker shooting and stripping a black man in *The Message*; Tracey Moffat's reconfiguring her colonial sexual legacies across generations in *Nice Colored Girls*; Veena Cabrerós-Sud's single teenage mom confronting the psychic and bodily scars of birthing in *Stretchmark*; Anne Keala Kelly's mixed native woman who feeds the whole neighborhood while her own body withers with hunger in *Eating with Jude*; and Sonali Fernando's celluloid resurrection of Audre Lorde's body in *The Body of a Poet*. (CSP)

PROGRAM FOUR  
**Saturday May 29 7:30pm \***  
San Francisco Art Institute

**Fitting In**

Curated and Presented by Karl Bruce Knapper  
*Co-Presented with Frameline*  
**Kim Ladin and Erik Deutschman In Person; Jenni Olson and Christien Tuttle Tentatively In Person**  
Where do I fit in? A question asked by many of us as we cope with the stress of finding a place to belong as we approach a new millennium amidst the flux of a post-modern, multicultural, global village. John Lindell's *Put Your Lips Around Yes* and Kim Ladin's *New World Dictionary* employ flash-card like visuals to engage the seductive and multicultural capacities of language. *Ostranenie* by Christien G. Tuttle is a provocative contemplation on the elegiac power of suffering, loss, and death. Paul Lee's *Thick Lips, Thin Lips* depicts the quiet strengths of crossing the boundaries of interracial love, while Jenni Olson's *Blue Diary* is an evocative reverie on the melancholy of unrequited love. A man confronts his own identity in Erik Deutschman's *Split* while grappling with contem-



porary gay sexuality. Dean Slotar's *The Absolution of Anthony* compellingly explores the burgeoning sexuality of a gay Latino teenager. Charles Lofton's *O Happy Day* and Lorna Ann Johnson's *My Wolverine* approach contemporary Black experience from vastly different perspectives. These works contend with conceptions of individuality and community and examine the constructive re-appropriation and creation of self-defined identities. (KBK)

PROGRAM FIVE  
**Saturday June 5 7:30pm \***  
San Francisco Art Institute

**Identity Crises: Critical Re-Visions from the Indian Diaspora**

Curated and Presented by Ivan Jaigirdar  
**Prajna Paramita Parasher In Person**  
*Co-Presented with NAATA*  
Movie posters, clips from Bollywood musicals, historical monuments and made-for-India Pepsi ads become the site of multiple layers of reflection and refraction in these works from the South Asian diaspora. Each piece uses such constructed, ideology-laden icons only in order to challenge, counter or destabilize the link between image and identity. Anula Shetty's *Cosmic Egg* juxtaposes temple sculpture, scenes from Bollywood films and personal anecdote to comment on the idea and reality of sex, while Shashwati Talukdar's mockumentary *My Life As a Shastri* subverts the conventions of first-person film to provoke playful reflection on identity politics, 'Indian culture' and the maker's positioning as a 'Third World Filmmaker'. Amitav Kaul's trance mix *Ustra* combines images from Ray films with the animated frenzy of New York City. Finally, Prajna Parasher joins us from Pittsburgh with *Yeh hi hai Hieroglyphics of Commodity*, a powerful personal essay combining reflections on identity, home, history and memory with ruminations on advertisements and the intrusion of the commercial into the realm of the private. (Plus early ads – for Sprint, India Assurance – made by Darshan Bhagat, director of *Karma Local*.) (II)

PROGRAM SIX  
**Saturday June 12 7:30pm \***  
San Francisco Art Institute

**Constellation of Home**

Curated and Presented by Michella Rivera-Gravage  
*Co-Presented with NAATA*  
**Anita Chang and James T. Hong In Person**  
Looking at the different ways histories of immigration and diaspora inform identity, this program brings together compelling stories of immigration and US experiences that are specific and poignant to our present political climate. These challenging works approach their subject matter in provocative and experimental ways, expanding notions of belonging and home. In *Ekleipsis*, Tran T. Kim-Trang pieces together different stories from a group of hysterically blind Cambodian women in Long Beach, California. Lourdes Portillo's *After the Earthquake* is a story about a young Nicaraguan immigrant woman forming her new life in San Francisco and examining her relationships with her loved ones. With the unrelenting voice of a mental patient, *Behold the Asian* by James T. Hong constructs the Asian here and everywhere with a diatribe on identity politics, history and philosophy. Camille Billops recovers stolen histories and memories by sharing with a young child the story of Africans transplanted to America on a slave ship in *Take Your Bags*. And in *Imagining Place* by Anita Chang, people of different cultural and social backgrounds respond to the question, "What does belonging feel like in America?" (MRG)

PROGRAM SEVEN  
**Saturday June 19 7:30pm \***  
San Francisco Art Institute

**Mi Cinema, Un Voz Poetica**

Curated and Presented by Adriana Rosas-Walsh  
**Susan Donovan and Janelle Rodríguez In Person**  
*Co-Presented with Cine Acción's Festival ¡Cine Latino!*  
Female sexuality projected by the male lens is almost always the point of view of male desire. Within male framing, female genitalia serves no other purpose than for birth or pleasure for the viewer, and Latina sexuality is solely limited to the desire of others. This program will examine female sexuality through the lens of Latina desire as the videomakers display their point of pleasure and reveal their forbidden need. Susan Donovan's *Boy*



*Frankenstein* questions the taboos of female body parts, and traditional folklorico and slick salsero looks are the images with which Latina/Latino queers fill the screen in Janelle Rodríguez' *Sabrosura*. In *Paper Bodies* by Ximena Cuevas, a romantic bolero is the setting to explore a sensuous tale of love and jealousy between two women, while Adriana Rosas-Walsh's *No Words* uses poetic visuals and verses to describe the touch, thought, and love of you. Finally the hour-long *A Passion Named Clara Lair* by Ivonne Belén depicts the private world and soul of the Puerto Rican poet Mercedes Negrón Muñoz. Using powerful images, music and poetry, it examines her youth and her later self-imposed seclusion and estrangement from reality. (ARW)

PROGRAM EIGHT  
**Saturday June 26 7:30pm \***  
San Francisco Art Institute

**Passion On The Edge**

Curated and Presented by Anita Chang  
**Most Filmmakers In Person!**  
*Reception Following Screening*  
*Co-Presented with NAATA*  
*Passion on the Edge* features provocative short experimental films and videos by West Coast makers, in which content and form intersect at the hyper-sensuality of the moving image medium and passion finds its roots in the makers' particular cultural bias. These works seek to share, often-times with wit and humor, the artists' own personal and political reverie. They become portraits of what impassions and concerns the makers – of what they find most urgent – from the beautiful to the tragic. Works included are Susan Brunig's hand-processed tale of an abused woman's survival *Francine Rises*; Greg Sax's *28* about what happens when a person takes your breath away; I.H. Kuniyuki's lung-quivering *Splayd Molecular Line*; Al Hernandez's fragmenting landscapes in *That Mission Rising!*; a trip to LA's top eye surgeons as they discuss blepharoplasty with an Asian female client in Tran T. Kim-Trang's *Operculum*; a dark comedy about an obsessed worm scientist in Matthew Abaya's *Earthworms*; J. G. Chapman's homemade found footage film *Your Tax Dollars at Work*; *Badass Supermama*, an elegiac tribute to blaxploitation movie goddess Foxy Brown, by Etang Iyang; and Camera Obscura's home remedy to menses overflow in *New Freedom*. (AC)